

DESIGN

Vol. XXX, No. 7

SYRACUSE, NEW YORK

December, 1928



Mermaid Fountain—G. Thylstrup



Group by Joseph Wackerle



Plaque—Jais Nielsen



Vase—Emile Lenoble

Exhibition of the Federation of Arts, October, 1928—September, 1929 (Courtesy of the Metropolitan Museum)



"Butterfly Catchers"—Dina Kuhn, Viennese

FEDERATION OF ARTS EXHIBITION
Itinerary

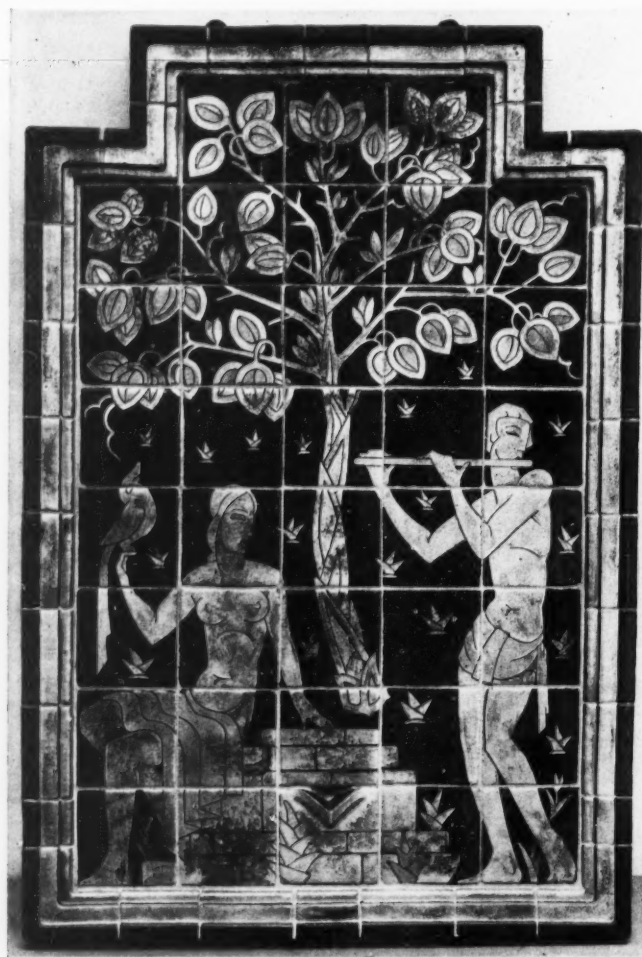
The Metropolitan Museum of Art, New York, October, 1928. Pennsylvania Museum and School of Industrial Art,



Bowl—Dorothea Warren O'Hara

Philadelphia, November 12 to December 9. The Minneapolis Institute of Arts, December 27, 1928, to January 30, 1929. The Cleveland Museum of Art, February 21 to March 21. The Baltimore Museum of Art, April 8 to May 4. The Detroit Institute of Arts, May 20 to June 10. The Newark Museum Association, June 24 to July 21. Carnegie Institute, Pittsburgh, Pa., August 12 to September 9.

The international collection of ceramics offered for the



Panels for a Fountain—J. H. D. Allen and W. P. Suter,
Enfield Pottery & Tile Works



Maya Motif—Agustine Lazo, American Encaustic Tiling Co.

Exhibition of the Federation of Arts, October, 1928—September, 1929 (Courtesy of the Metropolitan Museum)



Hunt Diederich



Henry Varnum Poor



Carl Walters

study of our art students and ceramists by the Federation of Arts should be of the utmost value, not only as an inspiration, but as an encouragement. An inspiration because of the foreign ease and finish of technique, and encouragement because of the evident freedom of the American spirit from traditional bonds, "we should go far." But to go far, we need to pay a little more attention to the *method* of expression, as well as the *matter*. There is, as yet, a bit too

evident striving for naivete. We *affect* crudity and are childish, instead of child-like. There is a place also for more sincere feeling for form and design. There is a charm to childish things when we know that they are executed by children, or by primitives. And there is a place where only more thoughtful and sincere work is appropriate. To try for *simplicity* and the essentials does not necessitate mark-

(Continued on Page 140)



Vase—Ove Larsen



Adelaide Alsop-Robineau



Susi Singer Schinnerl



Decorations in Overglaze by Students of the Ceramic Class—Miss Maud Mason, Instructor



Hand Built Pottery

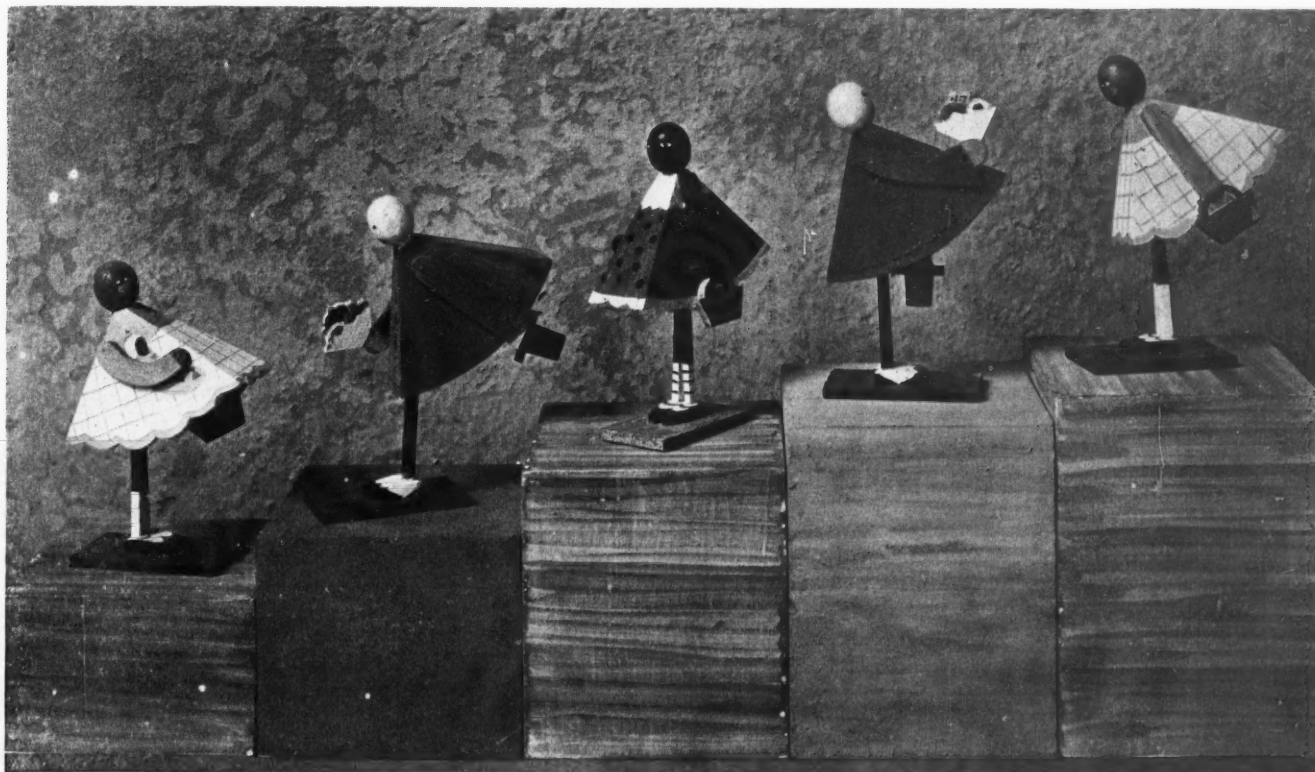


Hand Built Pottery

The course of study consists of design, decorating, overglaze, modeling and building in clay and glazing. The work is under the Board of Education with a well equipped department, with assistants and materials supplied by the department.



Newark School of Fine and Industrial Art—Miss Maud Mason, Instructor



No. 1

Wooden Dolls by Madeleine Sougez, Atelier Primavera, Paris

MODERN FRENCH TOYS

Katharine M. Kahle

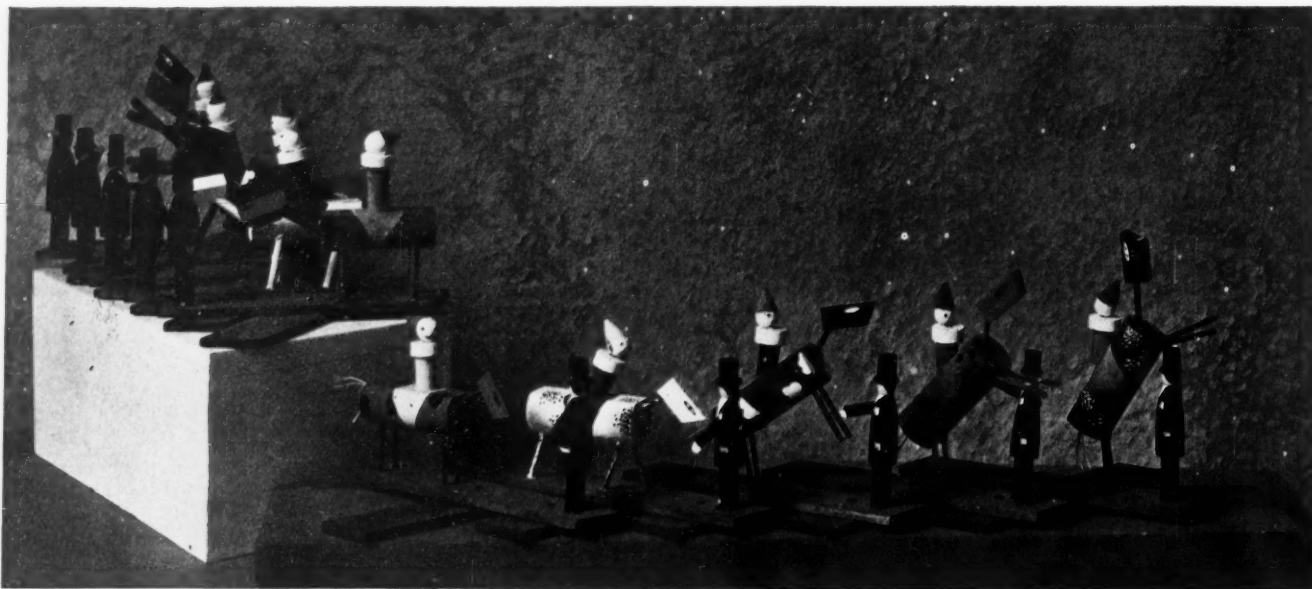
OUR classes in wooden toy construction have been so busy creating the different animals of the circus and the zoo that toys with human people as subjects cannot help but be interesting and unique. Perhaps you have avoided the construction of humans in your classes because of the difficulty involved in being able to make them life-like,—to represent their faces or forms. In these French toys this is overcome by dramatizing an action rather than trying to give a likeness or representation of a person. The action that you choose for the problem must be simple and well-known to the students in the class. For example, No. 1 takes the bow. These wooden toy children are able to stand straight or bow, some presenting a bouquet and others carrying a basket. Their action rather than their form serves to make them interesting. No. 2 is the dancer. Her arms are able to move to manipulate a fan and her legs have a dance action. By the movement of crossed boards the circus rider and his trainer gain a "wooden soldier" action. Not the least of the interest of these toys is their simplicity. So much has been indicated by little actual carving or cutting. Round balls serve as heads, legs and bodies are cylinders, squares or triangles; and the painting is design that is a pattern of dark and light, rather than actual representation. No talent to draw is required in the construction of these toys. Simply the ability to feel a characteristic action, and the unbridled expression of the imagination, made concrete with wood and paint.

Try this modern approach to toy making and you will be surprised at the interesting results. Color is given free reign, and brilliant and startling combinations can be used and will be found not unharmonious with the modern line and forms.

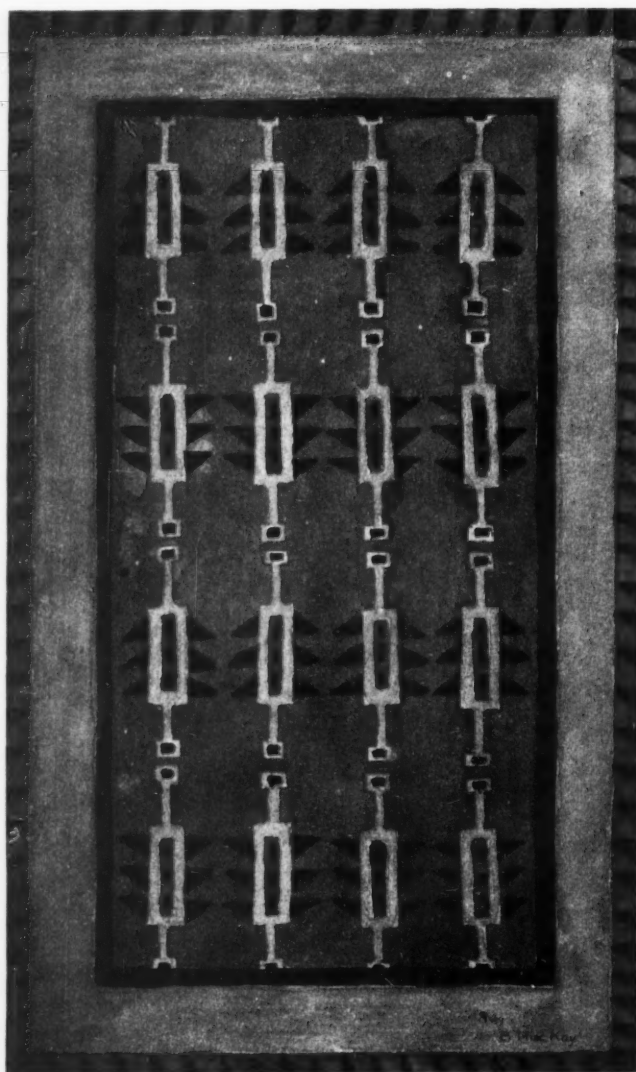


No. 2

Wooden Dolls by Madeleine Sougez, Atelier Primavera, Paris



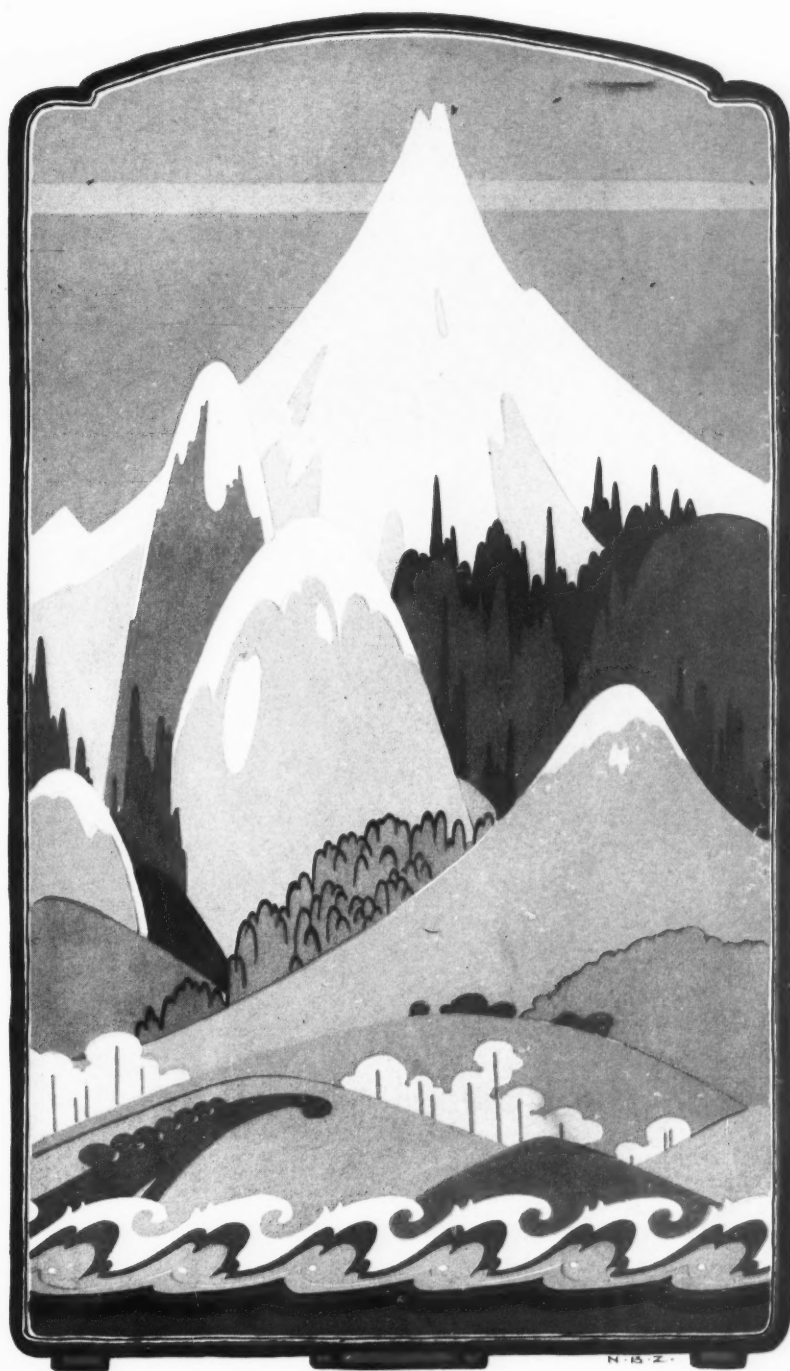
No. 3
 "The Races," by Madeleine Sougez, Atelier Primavera, Paris



Rug Design—B. MacKay



Part I—Alice Holmes



LANDSCAPE—N. B. ZANE

DECEMBER, 1928
 SUPPLEMENT TO
 DESIGN
 KERAMIC STUDIO

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 SYRACUSE, N. Y.



Margaret Shumway



Sarah Wheeler



Robert Quigley

PROBLEM IN SPACE CUTTING FOR MAGAZINE AD

Lester M. Bonar

City High School, Alhambra, Calif.

The accompanying plates represent a problem which was given to an A-9 Class in fundamental art. The class had had work in space division and some figure.

Part I. Problem—To break a rectangle five by nine inches by lines and a circle or oval, keeping the circle or oval the dominant shape.

Part II. Within the spaces formed by the composition in Part I (see illustration, Page 126) compose a decorative type of head.

Rendering—The composition was drawn with a No. 8 Esterbrook Drawlet lettering pen (or Japanese brush). It was found that the lettering pen eliminated unnecessary detail. The composition was then completed with at least two values of any color desired.



Elizabeth Shackford



Alice Holmes



Margaret Glasscock

CHRISTMAS CARDS

Ilse Hamann

THE designing and making of a Christmas card has become quite a cosmopolitan custom. The forthcoming season is anticipated with pleasure not only in schools but also among artists and laymen. There are many interesting methods of reproducing designs on holiday greeting cards. The most commercial process is that of the zinc plate. Other methods are block-printing, etching, photography, and a few others of lesser importance including mimeographing. For the laymen, the linoleum block has proven most popular, probably because of its economy and adaptability to amateur reproduction. However, the photographic method, when introduced more widely to the art world may become very popular, not only because of its numerous technical possibilities, but also because of its extreme simplicity and individual charm.

The expression of an idea is of prime importance in consideration of the design. The idea may emphasize humor, religion, or personality. An expression of beauty rather than a sincere rendition of realistic facts should be the object of the designer. A resort to the imagination and

symbolism with emphasis upon fine art structure will produce designs of distinction with true art quality. The Christmas spirit should dominate the design. This may be accomplished by the use of motifs universally understood to represent this festive season such as sparkling stars, springing deer, lights, trees, etc. Such motifs need not make the card commonplace and, indeed will not if the designer is ingenious and original and delights in expressing something in a manner entirely new and different. Personal greeting cards are of greatest value when the personality of the sender is really expressed. For example, if one is of a serious, thoughtful nature, a religious motif would be more expressive than the laughing peasant girl motif such as that used by Miss Pucher which undoubtedly expresses a jovial nature.

Method of reproduction, size, color and texture of paper should be considered before final completion of design. A block print design is technically different from a design which is to be reproduced by photography. However, regardless of method, the essentials of good design must be emphasized, namely, fine line arrangement, pleasing balance of dark and light, color harmony (if color is used) and a definite relation of lettering to illustration. A successful design is one which presents a fine pattern of dark and light



Ilse Hamann



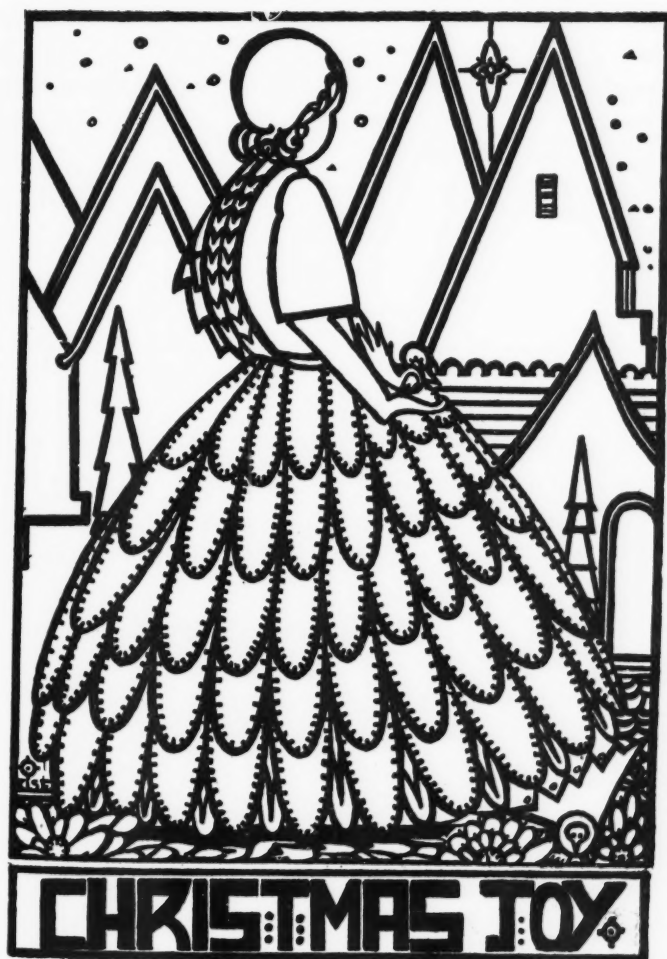
I. R. DeSmith



Ilse Hamann



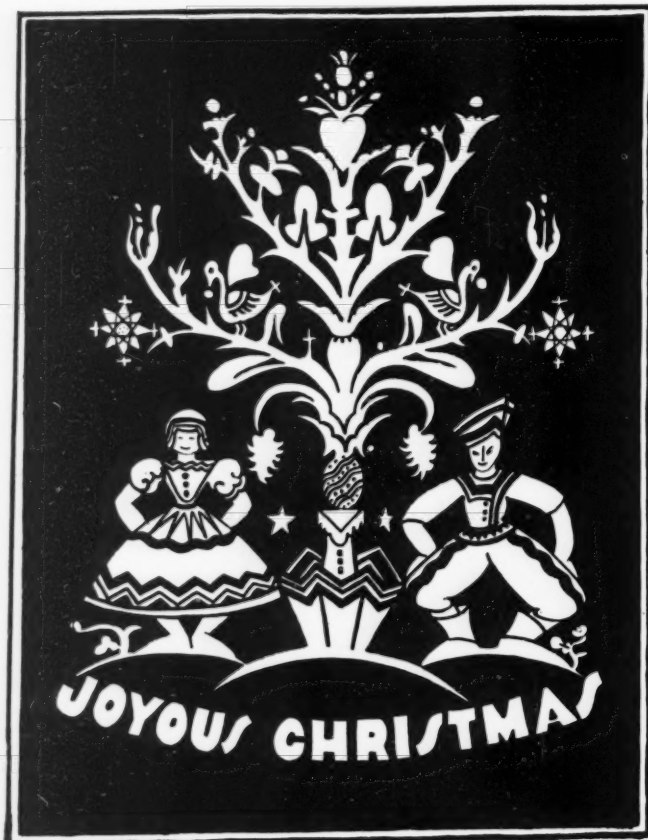
Hilda Pucher



Ilse Hamann



Ilse Hamann

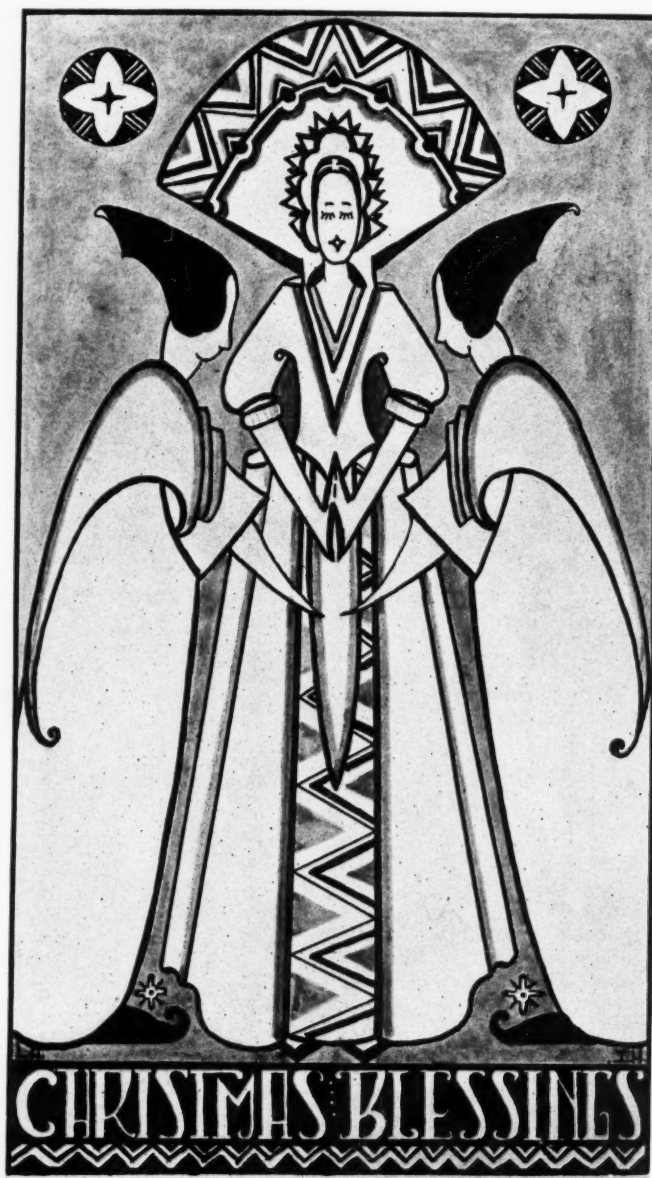


and is complete in itself without the addition of color. However, most designs may be enhanced by the addition of a small amount of color, and this is highly desirable when restraint is the watchword rather than the dazzling effect.

Since the photographic method is perhaps less understood than any other, a few words may offer helpful suggestions. The original design, worked out in black and white may be fairly large and as intricate in detail as desired. The average card size 4" x 6", 3" x 5" and snap shot size 2 3/4" x 3 1/4" should be considered for proportions of design. The original may be photographed and reproduced by a commercial photographer or photographed by any one who understands the process. The paper used for printing the cards is Athena C Matte, double or single weight. The photographer may offer suggestions for the selection of the paper. A rough texture and dull tone paper is more satisfactory if color is to be added. A glossy surface is very striking when used with envelopes of black, silver speckled Chinese paper lined with a bright color and addressed with white ink.



Ilse Hamann



Ilse Hamann

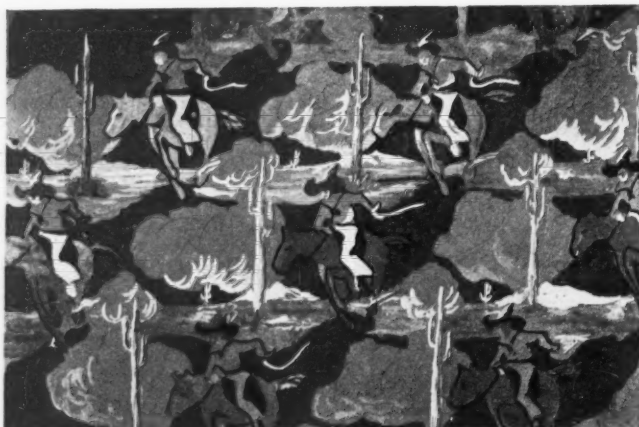
PUEBLO MOTIFS



VARIATION OF BIRD MOTIFS SHOWING ANGULAR TREATMENT



Ruth E. Halvorsen



APACHE LAND IN DESIGN

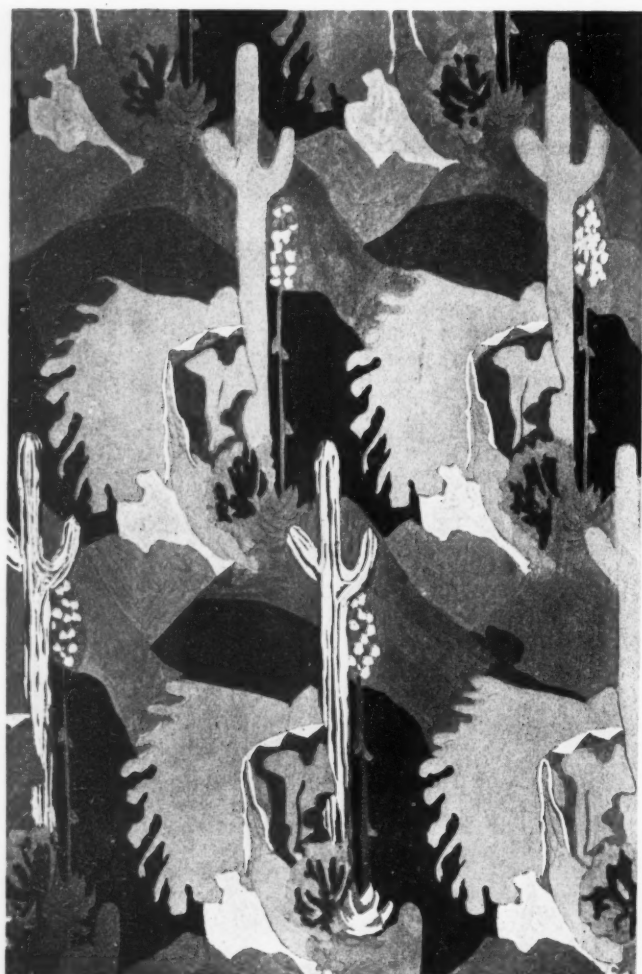
C. M. Perkins

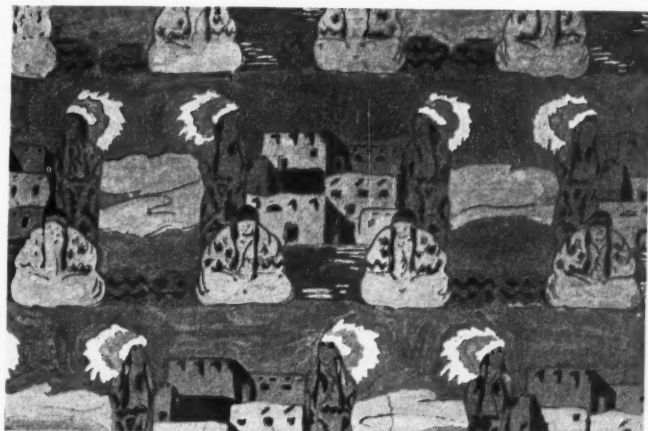
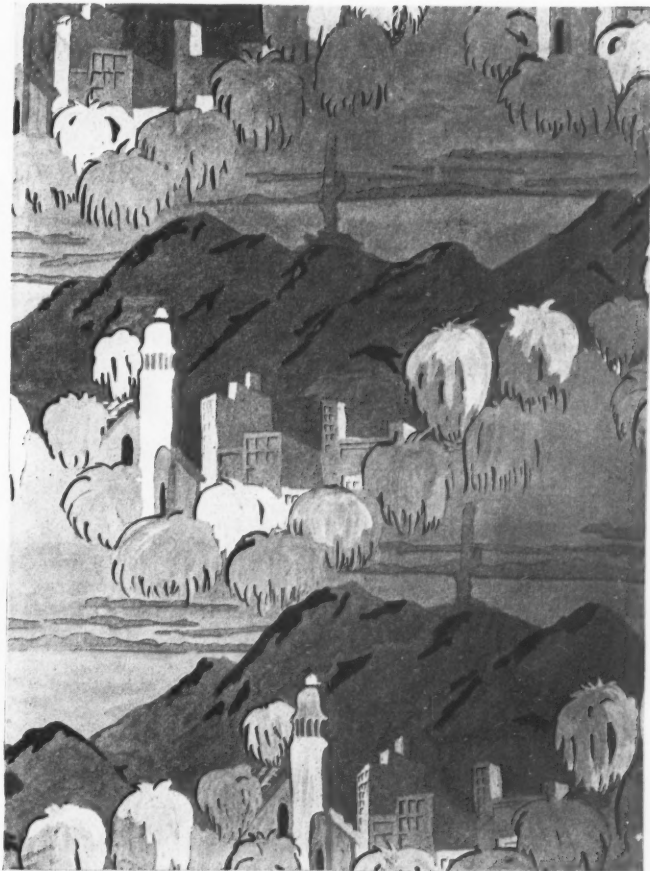
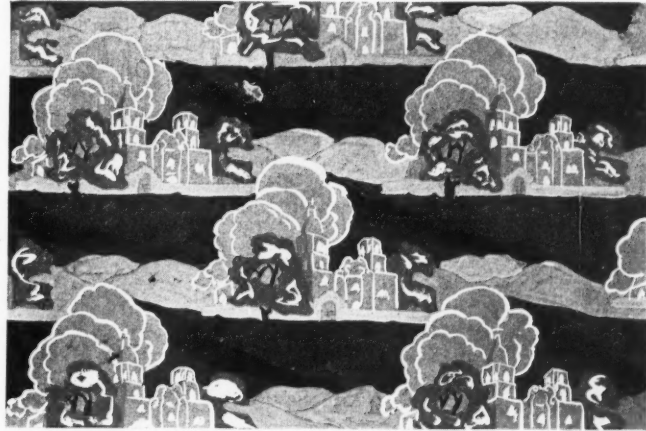
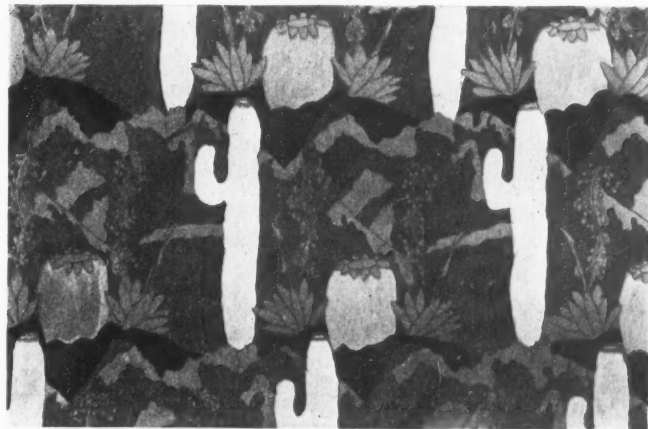
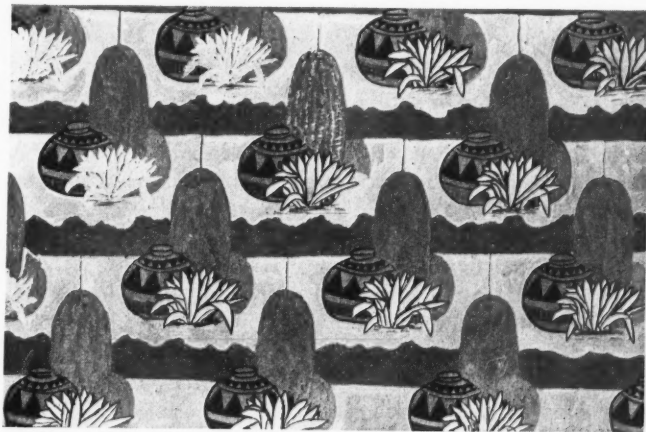
Phoenix Union High School, Phoenix, Ariz.

A YEARLY Pageant symbolic of the history and development of this community is given each April by the Phoenix Union High School, and in this event the art classes of the school take a very active part. To awaken interest and to familiarize students with the colorful history of Arizona, each member of the art classes was asked to bring to class a sketch of something outstanding, which differentiates this from other communities. Our Southwest is old, very old and very new. On the one hand we have remnants

of the oldest civilization on this continent, that of our pre-historic Indians; we have our interesting Mexican neighbors, our colorful Indians, and a distinctive vegetation. On the other hand we have the reclamation of the desert to a garden spot of great beauty, the great Roosevelt Dam, and a fast growing modern city.

Due to the motive for getting the design, literal interpretations were asked for; extreme abstract forms not being considered for the problem. Skyline, Fiesta, Rodeo, Pueblo, The Dam, Bronco, Sahuaro, Sombrero, these were some of the themes chosen. The sketches were placed first in definite shape—triangle, oblong, or square—and second, special
(Continued on Page 140)





Designs by Students of Union High School, Phoenix, Arizona

ART WORK THAT APPEALS

Edith M. Bushnell

Polytechnic High School, San Francisco, Calif.

IN planning work for students of high school age we realize that we are indeed fortunate in dealing with the time in their lives when Romance is born of the fairy-tale mother. This is true of many of the attitudes, likes, and dislikes of adolescence. The youths have just emerged from the years of make-believe in home and school, and are beginning to desire to find all these romantic tales justified in life. Now is the time to encourage them to express themselves with pencil and brush that this urge may be reduced to paper and canvas. At no time is purity of expression so near of accomplishment as when the youth and maiden are fresh from childhood's fairy lore. At this time, it goes without saying, the fairy-tale illustration appeals to high school students, and we get results that are fresh and young in beauty and simplicity. Youth for the young is a very good rule.

I am showing you this time the work of a young girl of 17 years of age who is one of the rare results of simple youth. She has been my personal student in design through her high school years and now will enter the School of Fine Arts to make art her profession.

In training these young students, the first thing in importance is to discover themselves. This must be done by the instructor, who, while leading them along the path of fundamental knowledge, is willing to patiently conserve all of the individuality that is the high road to accomplishment in the arts. We have far too much production lacking in fresh, crisp, new inspiration. Too much that is influenced

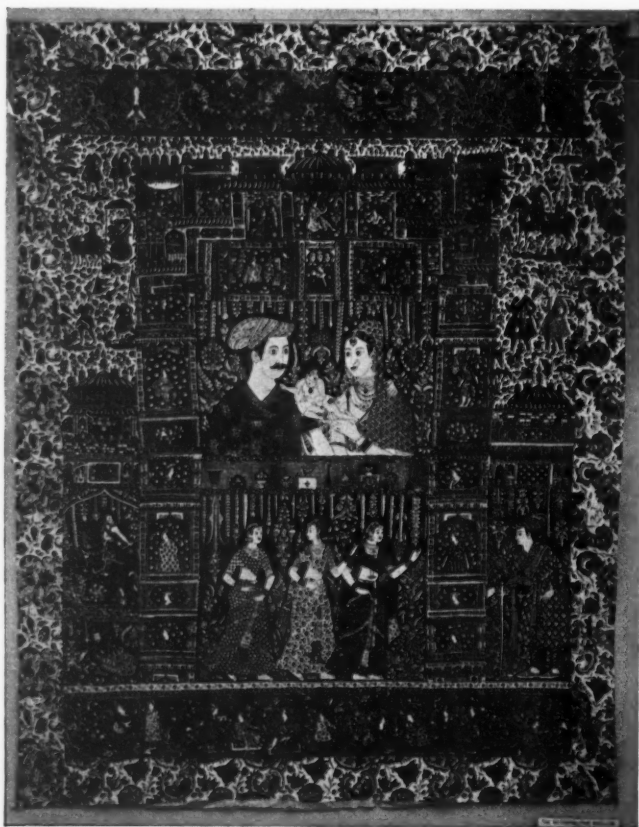


and deadened by the last popular, published work on the quick road to successful art. We have too many adapted motifs in our early, as well as professional, production. When we are convinced that art in design is more than adapting another's thought to something it was not intended to adorn at the time of its birth; when we realize that artists have thoughts of their own that are worth putting in permanent form; then, and not till then, will the coming generation be encouraged to pay the price of repeated effort to produce really worth while self expression. Then will the fundamentals of line, form, composition, and color be the stepping stones to beautiful decoration that will be a joy to all who behold it.

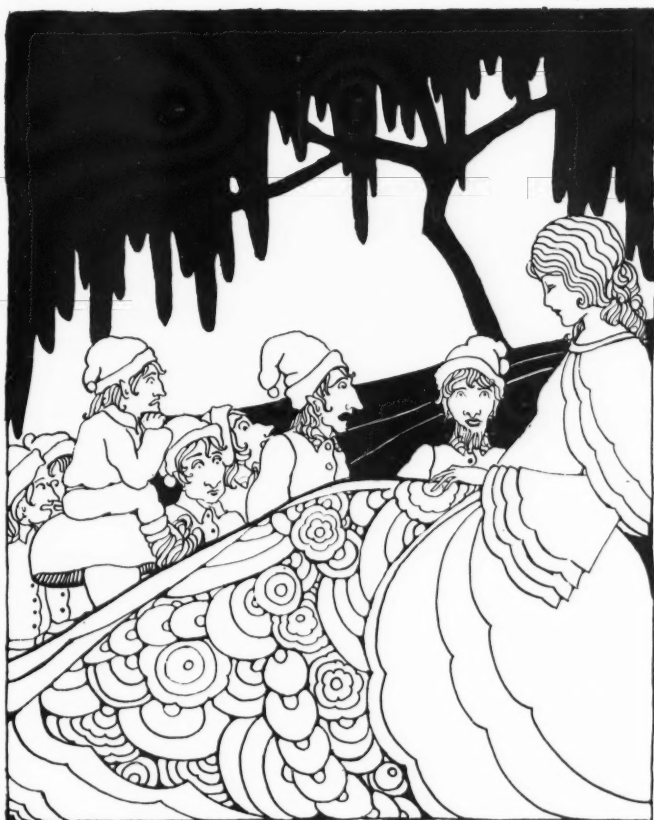
In training for successful interpretation, while a knowledge of what has been accomplished in the past is indispensable, it is beyond all reason to believe that this generation can successfully express itself in the language or with the message of another environment or time. Therefore, I believe that the inspiration, born of the time and place we live in, is the only worth while attitude for successful production in the arts. Art is something more than mere decoration. It is more than consistent construction. It is the charm of original, interpretative thought, reduced to communicable form.

We begin by training our students to acquire power in the use of different media. Technique is allowed to gradually develop, as the need arises, rather than make it a burden of accomplishment. Theoretical study of the fundamentals of composition in form and color are attractively presented in problems that tend to develop the student's initiative. Finally the student had emerged, through production, at the place where she can easily and graphically express her mood without hesitation. This does not mean that any of her personality has been either sacrificed or dulled, for it all has been a joy to produce. The way has been safeguarded, with the end in view, that while laws of good proportion, design and color must be held inviolate, the worker has been free to sing her own song unafraid or untrammelled by anything but her own attitude and attainment.

These figures illustrated are the result of the charming personality of a simple girl who has been interested in beauty and its expression. She is young in thought and expression, only starting at the beginning of what we hope will result in sophisticated beauty. These little figures are done with the fairy-tale spirit to illustrate children's stories.



India Print—Courtesy Metropolitan Museum



Snow-White and Seven Dwarfs

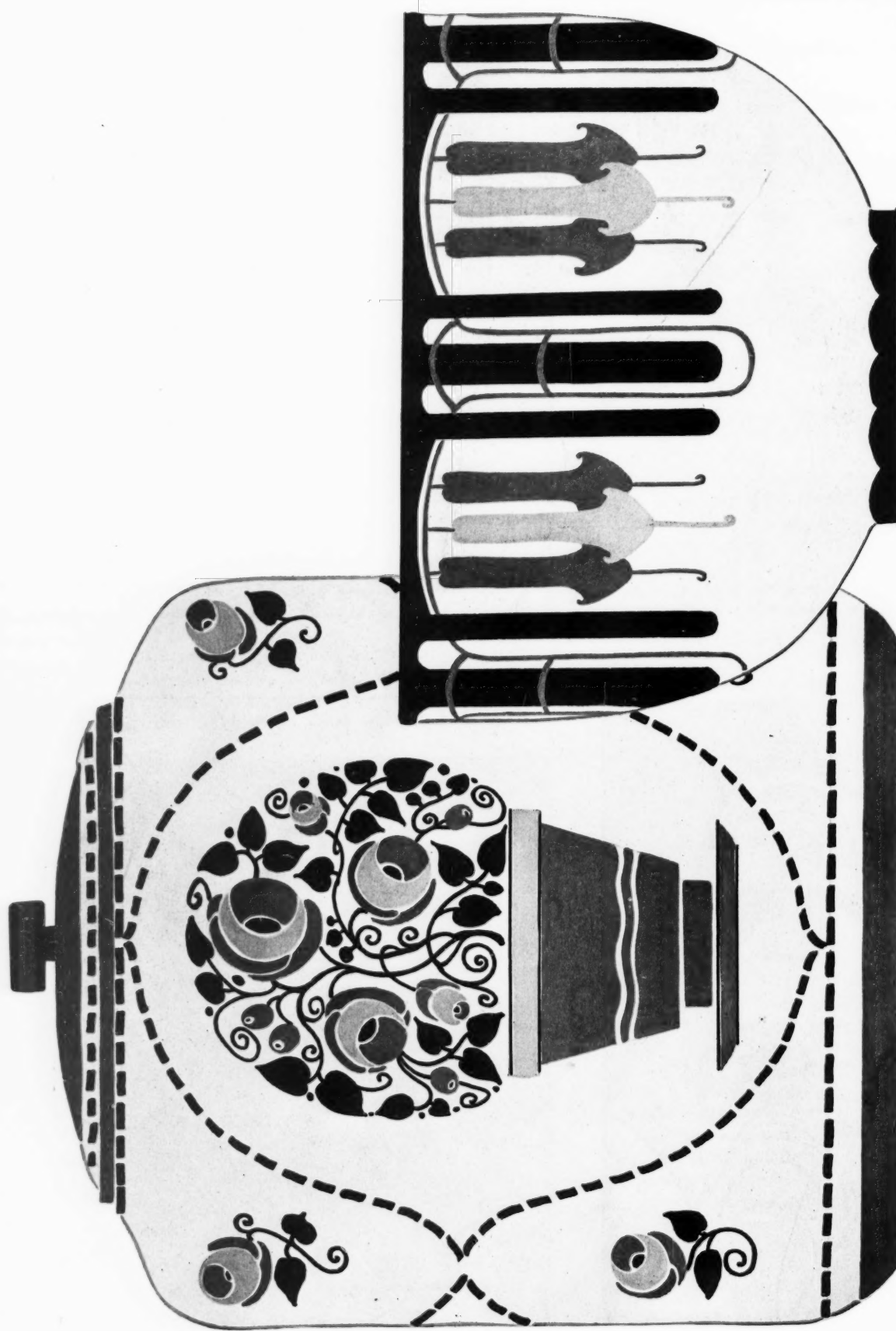


Cinderella



The Princess Who Never Smiles

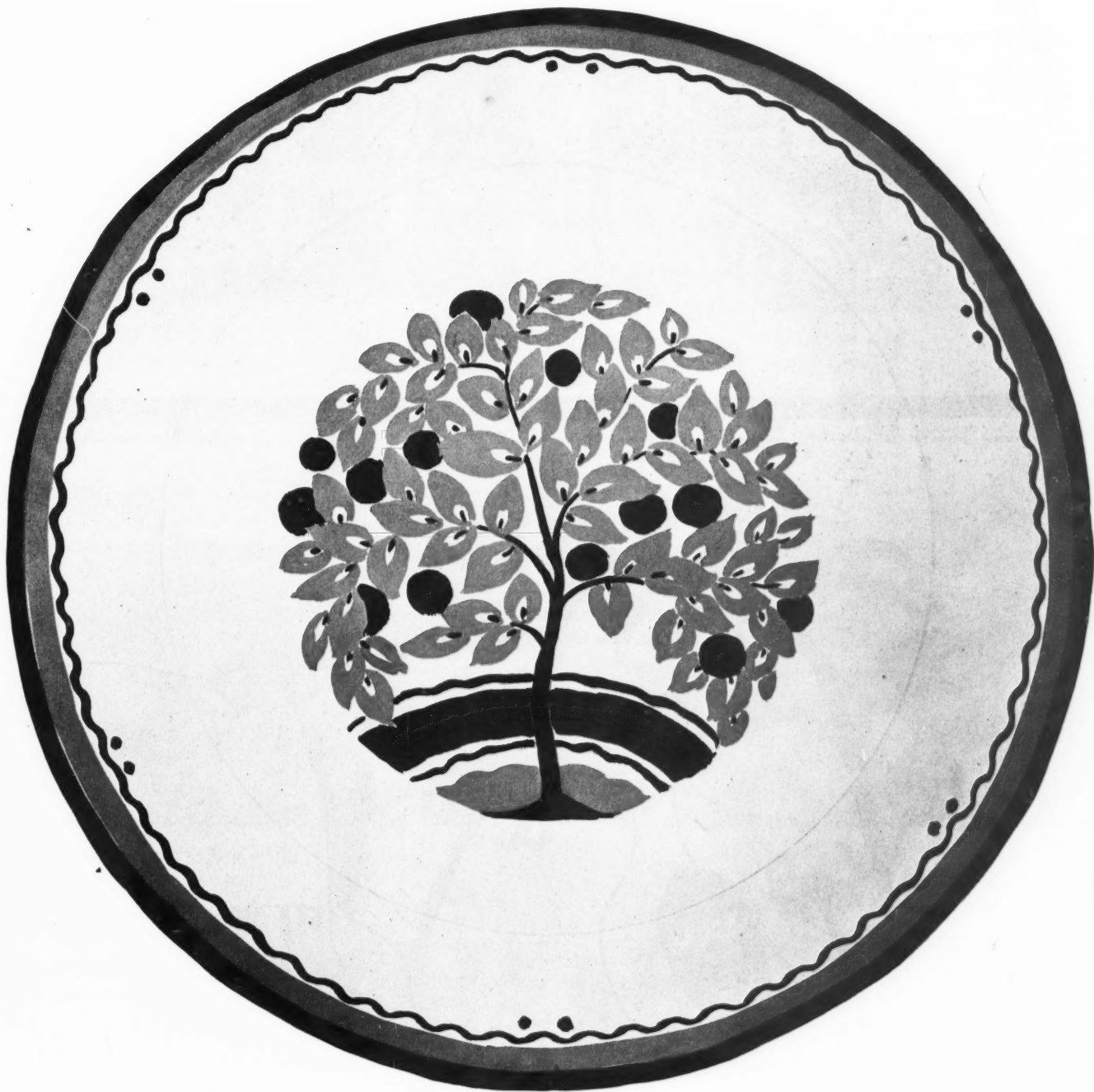
Designs by Marta Seig, Student at the Polytechnic High School, San Francisco, Calif.



Designs for Biscuit Jar and Small Bowl—W. K. Titze

This jar, in Lenox Belleek, was planned by Dorothea Warren O'Hara, and for its decoration I have used a beaded suggestion, successfully carried out by Mrs. O'Hara in her work. The floral arrangement is mine, however. One color suggestion would be to use raised paste for all dotted lines, the flower pot deepest value and band at top and base of jar in a soft greyed violet. Leaves and stems in a greyed blue with flowers in values of Rose to which has been added enough yellow to tone. Light value in flower pot in a lighter value of same color used for bands. Another suggestion would be to carry out all parts shown black in a deep blue. Bands at top and bottom and flower pot in a Blue Green such as a rich turquoise blue. Flowers in values of Rose or yellows. If yellow is desired, use a little Yellow Brown in with the Yellow.

For the bowl. A combination of Black, Orange Red and Orange Yellow would be pleasing when a bright bowl is desired. Deep Blue and Bright Greens would also please. Carried out in Roman, Green and White Golds, it could be used as table ware.

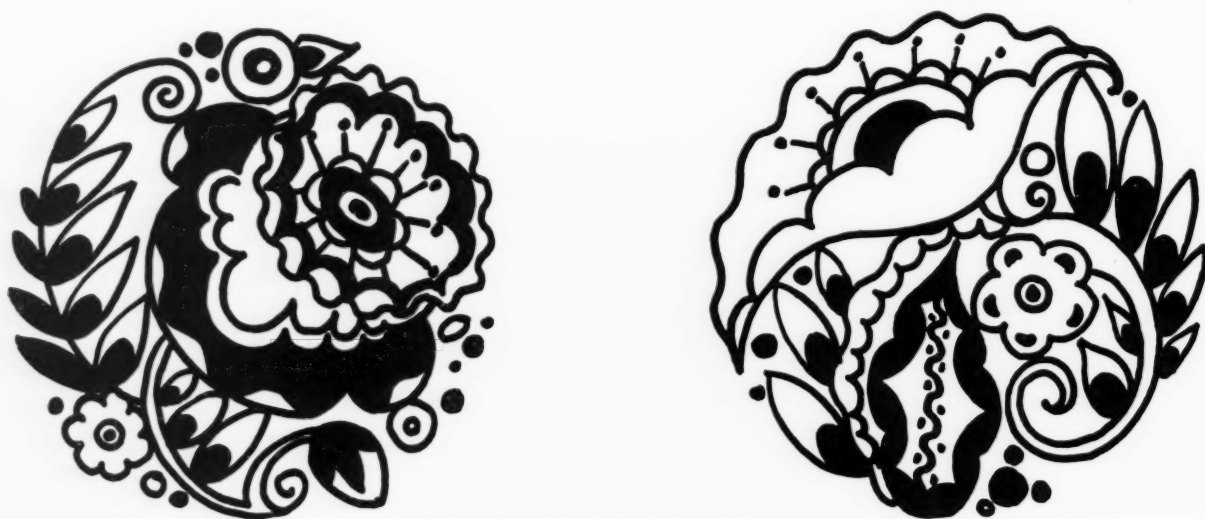


Fruit Plate—Jetta Ehlers

TREATMENT FOR FRUIT PLATE

Jetta Ehlers

Outside band and dots, Royal Blue; next band, Apple Green; inside wavy band, Yellow Brown. Tree trunk and branches, Royal Blue, darkest places in the ground also. Section between dark lines, Yellow Brown. Section around base of tree, Apple Green. Leaves, Apple Green with dark spots Royal Blue. Fruit, Yellow Brown.



Designs for Tea Set—May Warner

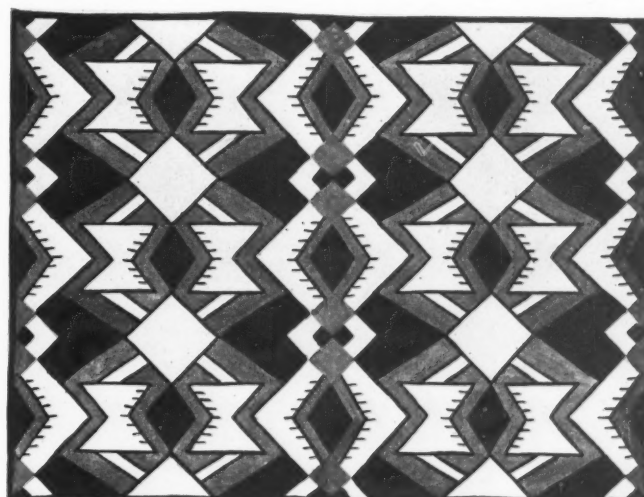


Jardinere—Nellie Hagan

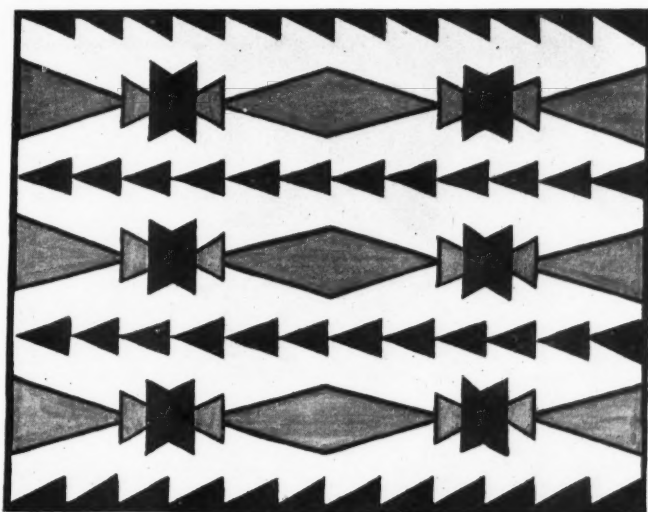
Water forming base of bowl, Black. Birds, Swiss Blue with Orange No. 3, Meadow Green and Amethyst for detail on wing and tail. Eye and legs, Orange No. 3. Large trees and grass, Meadow Green. Smaller trees, Amethyst. Border at top, Black and Swiss Blue.



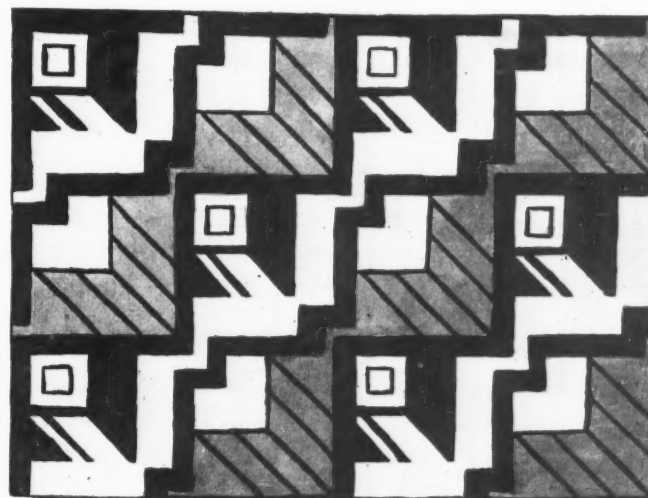
Adapted from Peruvian Forms—V. Sheldon



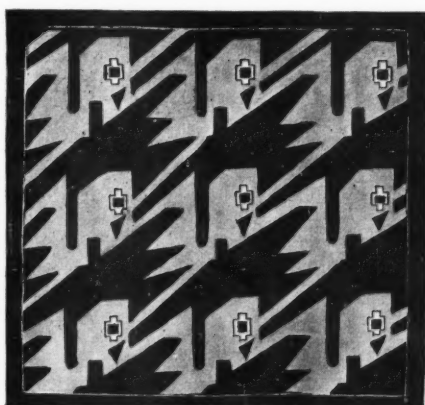
Margaret F. G. Clarke



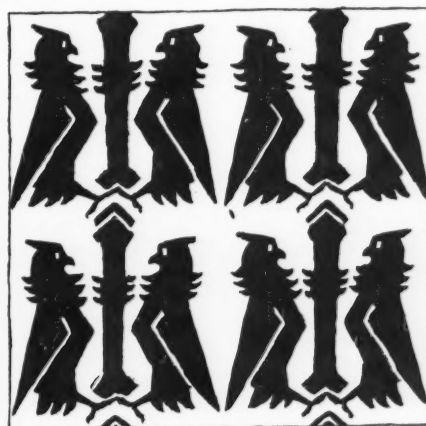
E. F. Machum



V. Sheldon



Lola Frowda

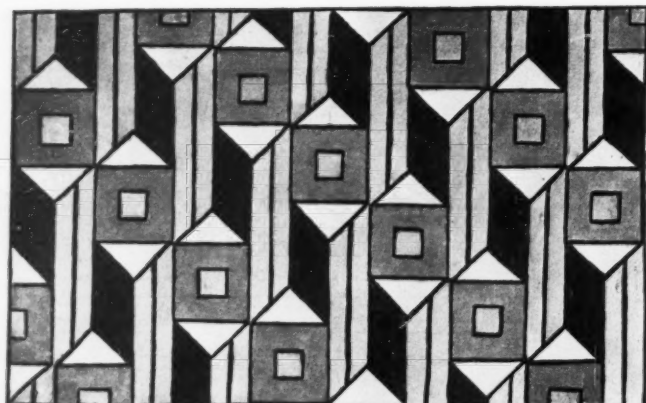


Block Print Adapted from Grouse



V. Sheldon

Designs by Students of Mt. Allison Art School, Sackville, N. B., Canada, E. McLeod, Instructor



V. Sheldon

FEDERATION OF ARTS EXHIBITION

(Continued from Page 123)

edly bad drawing, or lopsided forms, or too obscure motifs. Of the more than four hundred objects gathered by Miss Helen Plumb and Mr. Ove Meyer for this exhibition, we are able to show only a few, but each of these has its inspirational value.

The Mermaid Fountain by Thylstrup, and the Plaque by Jais Nielsen, show the rugged and forceful interpretation of the Danish artists. They are essentially masculine. "Butterfly Catchers" by Dina Kuhn and the Head by Susi Singer Schinnerl, are typically Viennese, essentially feminine, vivacious. The vase by Lenoble is a notable example of the French thorough understanding of fine design and its appropriate application, nothing left to chance, every detail carefully considered, naturally, the appropriate setting for this is not an American bungalow. The group of Joseph Wachterle is charming for its mellowness, and even for its German sentimentality; it could not hobnob with the crude peasant splashing that amuse us in the kitchen.

As to the American section, we can do no better than quote from the ample Press comments: "The sinuous grace of Mr. Diederich's toreador curving within the circle of the plate." "Widely known because their work is definitely decorative and appealing, are Carl Walters and Henry Var-num Poor. Poor's pictorial subjects are so directly drawn and cleverly composed that they are highly effective. Like Poor, Walters has developed his own idiom, his work has the stamp of his individuality. His turn of mind whimsical." Dorothea O'Hara's carved bowl, its heavy flat design keeping within a single plane, and contrasting interestingly with the opulent flow of line." "In the perspective embracing all the foregoing phenomena, the potters of the United States hold their own in vitality and range, with one virtuoso, Mrs. Adelaide Alsop-Robineau: here is taste and technique magnificently fused."

The architectural ceramics are especially promising. The panel from the Enfield Pottery, though rather in line with tradition, is effective. The Aztec motifs applied to tiles by the Mexican, Lazo, are interesting both from the treatment of motifs and the use of gold. We regret not to have an example of the tiles of Mrs. Mary Chase Stratton, whose work is so harmoniously used by many of our prominent architects.

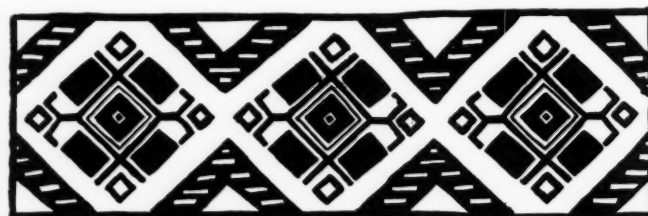


APACHE LAND IN DESIGN

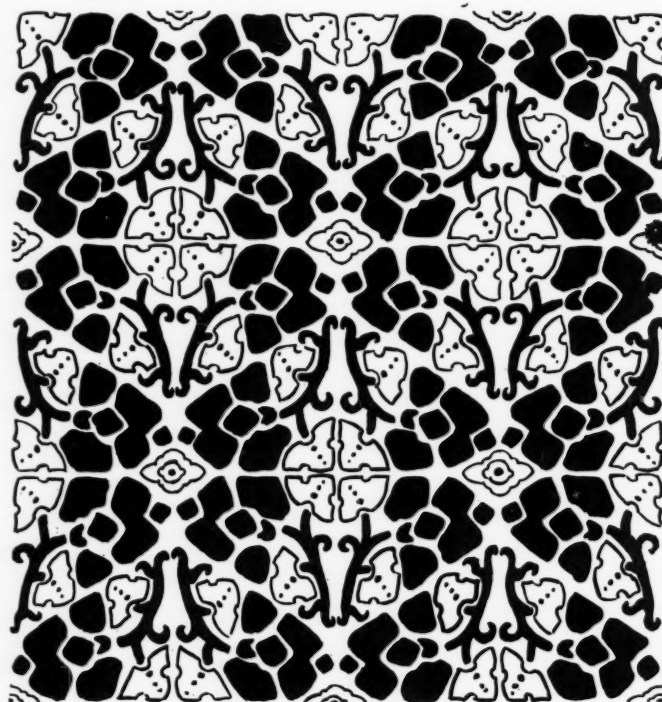
(Continued from Page 132)

attention was given to rhythmic lines and variety of shapes. Third, they were studied for repeat and for pleasing filling of space. Fourth, the distribution of light and dark was considered. The applications of the problem were numerous: some were applied to silk in color; some were used for advertising, one of our transcontinental railroads using them in its windows for advertising, and some were applied to lineoleum blocks and posters.

♦ ♦ ♦



Surface Pattern Adapted from Coptic—M. Clarke



All-over Design—Margaret A. White